PLEISTOCENE COALITION NEWS

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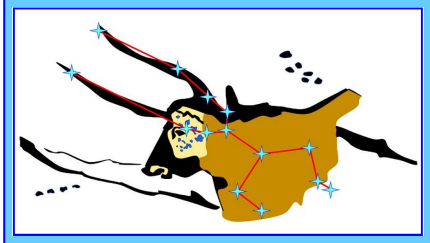
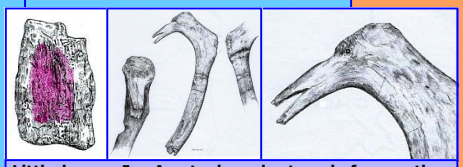
- Challenging the tenets of mainstream scientific agendas -

Inside

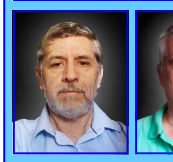
Welcome to *PCN* #76



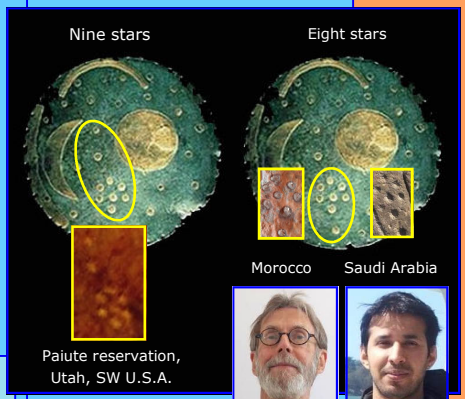


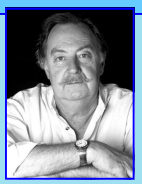
Little-known Ice Age tools and art made from antler: A paint cup with paint and two views of a carved bird head.

Dr. Richard Michael Gramly, PhD, one of the foremost Clovis experts and former Leakey family associate presents **Part 4** of his compelling picture-changing series on **Clovis industry** comparing the famous ancient American culture with contemporaneous cultures of Europe. See **Gramly p.3**.



Chilean researchers, **Patricio Bustamante** and **Juan Crocco**, provide Part 2 of their origins of astronomy series: ***Conscious astronomy***. They offer ideas on how the first constellations came to be in Paleolithic times and propose psychological phenomena that may have helped link things seen on the earth with stars in the sky. See **Bustamante and Crocco p.12**.





Richard Dullum takes us a step closer to understanding the significance of Benjamin Harrison's work and his U.K. lithic finds. Many of his 'eoliths' donated to the Maidstone Museum were those that sparked the major debate over British "preglacial man" in the 1890's. The discovery of fully human 'Lower Paleolithic' footprints at Happisburgh in 2013 may put eoliths in a different light. See **Dullum p.9**.

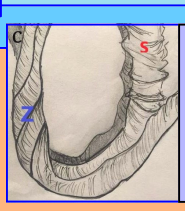
Engineer **Ray Urbaniak** and technical engineer **Abdulrahman Albalawi** provide a more detailed examination of **Pleiades star orientations** in the Nebra sky disk of Germany and rock art depictions of the cluster in Saudi Arabia, Morocco and the United States. See **Urbaniak and Albalawi p.18**.

39,000-year old Neanderthal 'hashtag' art

A few relevant *PCN* reprints regarding Neanderthals

Several articles by Virginia Steen-McIntyre, John Feliks and Tom Baldwin remind our readers that blinkered 'experts'—ignoring compiled evidence—still exert a mental stranglehold over Neanderthals and science aficionados trying to objectively understand them. Like the mainstream's biased migration maps their authority over this fascinating group of Paleolithic people (and *H. erectus*) depends upon suppression.

Dr. Virginia Steen-McIntyre briefly reviews additional recently resisted evidence of Neanderthals' complex thought processes in the form of rock art petroglyphs at Gorham's Cave, Gibraltar. See **Steen-McIntyre p.20**.

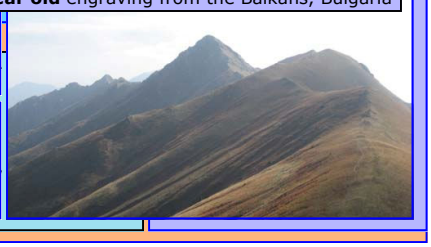


50,000-year old Neanderthal string showing 'Z-twist' (at Left) and 'S-twist' (at Right).

"Rather than let paradigms and preconceived ideas rule our thoughts, we at the Pleistocene Coalition have from the beginning, strived to let science guide us. So far, that science has shown us early humans were our intellectual equals." See **Baldwin p.23**.

The possibility of artistic representation has long been blocked from Neanderthals by the mainstream science community. This is because granting it would instantly put them in the same intellectual category as modern *Homo sapiens*. See **"A prehistory of hiking" Feliks p.21**.

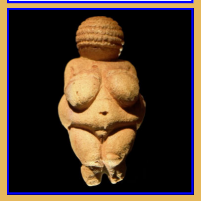
47,000-year old engraving from the Balkans, Bulgaria



Some thoughts on Upper Paleolithic female depictions

By Tom Baldwin

Fig. 1. Linda Ronstadt, the psych study might suggest is just an average girl.



Figs. 2–7 identified in the text.

It is probably just the male in me, but a kiss, especially on the lips, by a member of the opposite sex continues to excite me, and to make me happy. Yes, you may find it difficult to believe but it seems the touch of those lips can still set the hormones to flowing, if a bit sluggishly, and make the pheromones get busy about their work too. The result is a tottering old septuagenarian who still enjoys looking at a pretty girl.

That brings up a question though. What constitutes "pretty"? It seems the definition varies through time and place. Look at Renaissance paintings, for instance. The ladies might seem a little heavy for some modern tastes. In a day and age when most went to bed hungry on a regular basis a well fed woman (or man) would stand out and likely be envied. A body carrying around an extra 50 pounds might be thought of as nice looking and perhaps actually define pretty. Why, if I could only find a time machine, I could travel back to those ancient days where my beer belly would make me an object of desire on female's parts, and wouldn't that be a change.

I read a psychology study a while back in which they took pictures of thousands of women's' faces and superimposed them one atop another until they had a definition for the average nose. They knew what the typical human nose was in terms of size, shape, length, etc. They did the same for the eyes, chins, ears, hair lines and on and on, the whole face. They then combined all these features to come up with the 'average' human female's visage. You might expect this really truly average girl to be a plain Jane. She wasn't. She was beautiful, even gorgeous. It seems we think of a lovely woman as being lucky when looks were handed out when, in fact, she just got the average, where facial features were concerned (**Fig. 1**, Linda Ronstadt, not the composite girl from the study, just a 'typical' girl, but oh, how nice typical can be in the right combination). However, this is the *Pleistocene Coalition Newsletter*, so we need to see what we can do to define beauty as it was understood 30,000 years ago. Lucky for us in this endeavor the crafts persons of those eons ago enjoyed carving figures of women. It seems safe to assume they chose women they thought were attractive as models for their carvings. At left is a sampling of the beauty they came up with: **Fig. 2.** Avdeevo Venus age 20,000 years, **Fig. 3** Venus of Galgenberg age 30,000 years, **Fig. 4.** Venus of Dolni Vestonice age 25,000 years, **Fig. 5.** Venus of Willendorf age 25,000 years, **Fig. 6.** Venus of Holle Fels age 33–38,000 years, **Fig. 7.** Venus of Brassempouy age 25,000 years.

If the women depicted in Renaissance art were a little on the corpulent side, these women are more so. Why? My guess is they are not just overweight, but pregnant. The Pleistocene was not an easy, bucolic time to live. Infant and child mortality rates were likely high. Few people made it to adulthood. Today, many women feel when they are pregnant they are not very good looking. But, in a time when life was so hard and the grim reaper was always close by, a woman carrying new life in her womb would be an object of beauty. She would have the future of the tribe within her. The others around would know it and treat her accordingly. The craftsperson looking for a model to carve may very well have asked a pregnant woman to pose for him or her.

When I was an infant, my mother took me to the pediatrician for my six months checkup. She was a small-breasted woman and the doctor thought I was not putting on weight fast enough. He felt the problem was that I was not getting enough milk. He told my mom to stop breast feeding me and put me on the bottle. She did as instructed and the problem was solved and I gained weight as desired.

30,000 years ago, however, there were no bottles to be had. A child relied on his mother or other women of the tribe to keep him well nourished. Large breasts full of life-giving milk would be highly desirable and could come to be thought of as a sign of beauty.

A man looking for a mate might be attracted to a woman with very large breasts because she would be able to adequately feed his children. Big breasts would come to be seen as not just utilitarian but beautiful. Also an overweight woman would have the fat reserves to continue producing milk in adequate amounts through a harsh winter when food was hard to come by.

Another characteristic of our 'Venuses' is their hair. When depicted it is styled. In archaeological digs we find beads made of various things like sea shells, etc. Rings, bracelets and other forms of jewelry have been found too. It would seem that even that long ago women liked to pretty themselves up, and that included fixing up their hair. This is a characteristic of beauty that has continued from the Pleistocene up until today. As the apostle Paul said over 2,000 years ago, a woman's hair is her glory. We might differ with our ancestors of 20,000 years ago on what characteristics make a woman beautiful, but pretty hair is the one universal trait that is always in style.

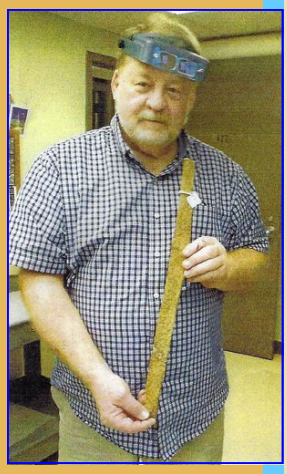
Let me finish by pointing out that these Venus carvings were probably not done for art's sake alone. They most likely had a spiritual purpose perhaps as talismans to help women get pregnant and then carry the child to term. And what is the most beautiful sight of all, isn't it a mother holding her child.

Ice Age industry: Essay 4—Focus upon artifacts made of antler

By Richard Michael Gramly, PhD Anthropology

FRAI (Fellow of the Royal Anthropology Institute)

"This artifact, unique to science,



was laboriously made ...

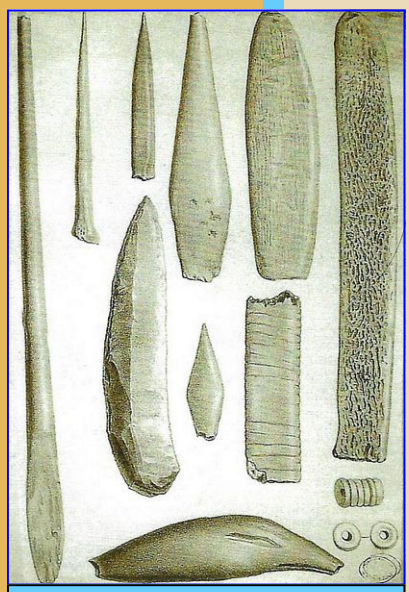


Fig. 1. Typical Aurignacian artifacts including points made of antler from the Aurignac site, as illustrated by Edouard Lartet in 1861. After Bolus 2009: Fig. 97.

in order to portray, very realistically, the neck and head of a lion" [Fig. 8].

Cervids and their antlers, from which artifacts could be made, were important to Eurasians from early phases of the Upper Paleolithic, as for example, Aurignacian culture with its ingenious point types fashioned of antler (**Fig. 1**; Bolus 2009). Refined antler implements continued in use as late as the European Mesolithic (J.G.D. Clark 1971; **Fig. 2**)—a time when antler headdresses (antler frontlets) still served as hunters' paraphernalia. Hunters' headdresses had been employed for millennia prior to that time, and even had become ritually significant—to judge by a depiction of one of them at Trois Freres cave in France (Bahn and Vertut 1988: 140–58) and other lines of evidence (Little *et al.* 2016; Elliott *et al.* 2019; Street and Wild 2015).

With this rich record of use, we should not be surprised that Clovis archaeological culture, heir to Eurasian Gravettian tradition, made objects of antler for both domestic and ritual purposes. Preservation of ancient organic artifacts, of course, requires ideal conditions, and excavators and finders need a trained eye to perceive them. Too often antler artifacts are overlooked and branded mere paleontological specimens or food waste.

Cervids available to Clovis craftsmen

At the end of the last glaciation there were a handful of cervid species available to Clovis craftsmen of North America (Kurten and Anderson 1980: 309–18). Their abundance undoubtedly varied among geographic regions and from coast to coast.

Chief among them was *Cervalces scotti*, which is known as the moose-elk. Considerably larger than elk (aka, wapiti; *Cervus elaphus/Cervus canadensis*), moose-elk had a basal antler diameter approaching three inches (**Fig. 3**) and a mandible a fully 25% longer than elk (**Fig. 4**). Butchered remains of moose-elk have been reported from Late Pleistocene sediments in NW Missouri and SW Iowa (David Easterla, personal communication); however, actual artifacts made of moose-elk antler have been described from only one Late Pleistocene archaeological site, namely, Cedar Fork Creek in north-central Ohio (Gramly 2022)—see illustrations below.

Either antler of elk or moose-elk may have been used to manufacture the eight beveled rods (some workers call them 'fore-shafts') that were discovered during the 1960s at the Anzick Clovis burial site

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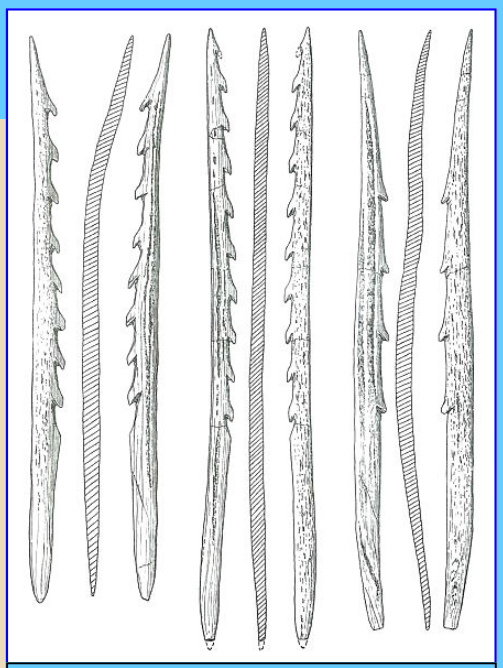

Fig. 2. Barbed antler points of the Mesolithic era. (From J. G. D. Clark 1971: Fig. 49). Approx. length of longest point = 12 inches.

Fig. 3. Frontal view of a moose-elk. Note the girth of its antlers that stick straight out from either side of its head. Photo: Dennis Vesper.

Fig. 4. Mandibles of elk (top) and fossil moose-elk (below), recovered from locations in Ohio. Bill Pickard photograph.

Ice Age industry—artifacts made of antler (cont.)

Fig. 5. Two casts of beveled points—likely made of cervid antler—from Sheriden Cave, Ohio. The length of the longer point is approx. 13.5 cm. Photo: R. M. Gramly.

Fig. 6. Top: beam of moose-elk juxtaposed with photograph of outer surface of the antler 'paint cup' from the Cedar Fork Creek site, Ohio. **Bottom:** photograph of inner surface of antler 'paint cup' from the Cedar Fork Creek site showing its red ochre paste filling. Length of artifact = 49 mm.

in Montana (Morrow and Fiedel 2006: 128–9). Also, a pair of shorter beveled points from Sheridan Cave, northern Ohio (Tankersley 2002) may also have been made of elk, moose-elk, caribou or even some smaller cervid (**Fig. 5**).

Caribou or reindeer (*Rangifer sp.*) was an important source of raw material in Ice Age Eurasia—particularly for bearers of the Magdalenian archaeological culture. Likewise, caribou antler was intensively utilized for artifacts of the Clovis culture—particularly for ritual objects (see below). As we have argued in an earlier essay of this series for *Pleistocene Coalition News*, proboscidean bones (ribs) were favored over antler for utilitarian objects because of their superior strength, size, and ready availability to New World colonizers.

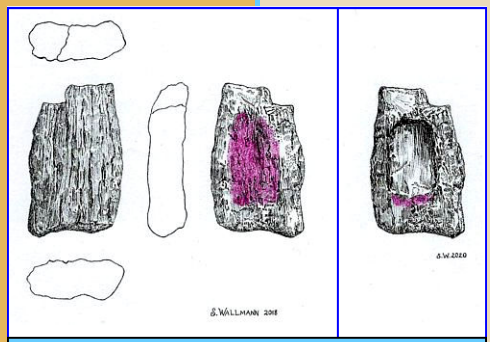

Fig. 7. Left, views of antler 'paint cup' from Cedar Fork Creek before removal of red ochre paste fill for radiocarbon-dating. **Right**, paint cup with most of the red ochre paste removed. Length of artifact = 49 mm.

For the moment there is no clear case to be made for Clovis populations utilizing antlers belonging to 1.) white-tailed deer (*Odocoileus virginianus*), 2.) brachydont deer (*Odocoileus brachyodontus*), 3.) mule deer (*Odocoileus hemionus*), or any other of this group of smaller cervids.

An artifact made of moose-elk antler

Archaeological investigations of the Cedar Fork Creek site, north-central Ohio (Brush *et al.* 2018; Gramly 2022—see Chapters 8–11) revealed a Clovis-era habitation site where the skeleton of a mastodon had been processed. As well, appendicular remains, teeth, and fragmentary antler of a moose-elk came to light. The antler had been cut into small rectangular segments ('tiles') for an unknown purpose (**Fig. 6. Top**). These tiles bear vague resemblance to bone dice used by native Americans for gambling—an idea that is reinforced by the fact that one side of the largest tile had been differentiated by applying red ochre (**Fig. 6, Bottom; Fig. 7, left**).

Closer examination of this red-painted tile, however, revealed that an oval cavity had been dug into the pigmented face. This cavity was neatly ground and polished (**Fig. 7, right**). A sample of the red paint filling it was tested by Beta Analytic Labs looking for an organic binder that might be dated absolutely; unfortunately, there was too little of the binder for a reliable determination to be had (Ron Hatfield, *pers. comm.*).

On the face of it, this small antler artifact from the Cedar Fork Creek site is best termed a 'paint cup,' because of its resemblance to pans of watercolor used by modern artists. While it is a unique New World artifact, there might be counterparts at western European Upper Paleolithic cave sites where artworks often were painted upon rock walls and ceilings.

A gallery of ritual objects made of caribou antler

Currently there is only one North American Clovis site that has indubitable artifacts of caribou (reindeer) antler. It is the Hiscock saline spring site in western New York State (Laub, Miller and Steadman 1988; Laub 2003). Seventeen pieces of non-conjoining caribou antler were brought to light at Hiscock; fourteen of them are artifacts, as described below.

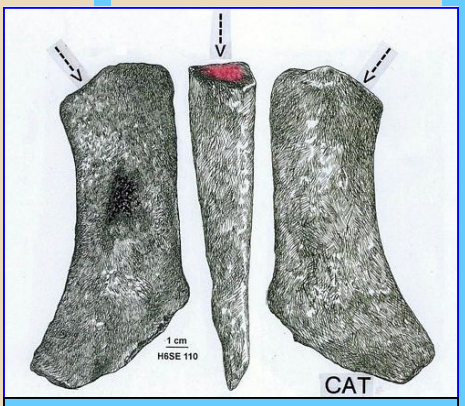

Fig. 8. Effigy palette made of caribou antler with cupule cut into flat, ground face (left image) and remnant of a red-painted sculpture at the top end (surviving painted surface indicated by arrows). Note the outline of a lion's head at the opposite end. Surviving length = 13.5 cm.

A. Effigy palette (**Fig. 8**)

This artifact, unique to science, was laboriously made by cutting through a tine intersection of a caribou antler, grinding it flat, carving an effigy (of an unknown animal) at one end, then painting it red, and finally by altering the lateral edges at the opposite end in order to portray, very realistically, the neck and head of a lion.

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Ice Age industry—artifacts made of antler (cont.)

Fig. 9. Pavlov I sculpture depicting a running lioness (after a cast). Gravettian culture. Length 21 cm. Photo: R.M. Gramly.

Fig. 10. One side of a caribou antler rack showing how a Y-stick (red) can be made from it. The surface that was once attached to the caribou's skull is indicated by an arrow. This shed antler of a bull caribou was collected in Newfoundland.

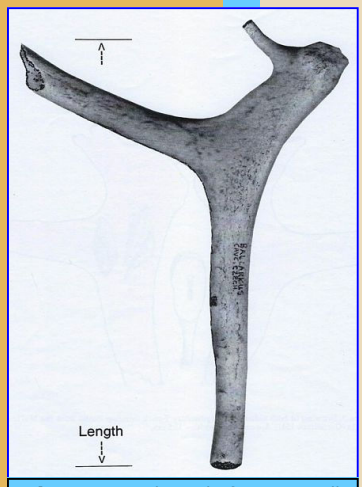

Fig. 11. Y-stick made from a small reindeer antler, Balkarkus Cave. Czech Republic. Length = 21.5 cm. Note the clipped brow tine, which constitutes an animal snout.

Unfortunately, this special zoomorphic sculpture was brutally sampled for pigment analysis, and the sawed-off piece (Fig. 8, dashed line) was lost or mislaid.

Paintings showing felines are by no means common in Upper Paleolithic art of the Old World (Guthrie 2005: 86–9) and most are shown without manes. Upper Paleolithic sculptures of lions are even rarer; one of the best examples and frequently depicted is the running lioness from Pavlov I (**Fig. 9**; Svoboda 2012: Fig. 4).

The function of the Hiscock bi-partite sculpture made of caribou antler, ostensibly, was a palette for preparing pigment with its cupule (well) for storing the colorant. The overall shape of this artifact, if backlit, may have cast interesting shadows upon the inner wall of a tent. As Lafcadio Hearn observed long ago (1896: 49), "Very possibly all sense of art, as well as all sense of the supernatural, had its simple beginnings in the study of shadows."

B. Antler Y-sticks (**Figs. 10**, **11**, **12**, **13**, **14**)

Caribou (reindeer) antler cut into curiously Y-shaped sections is on record for the 30,000-year-old Yana site (area Yana B) near the shore of the Arctic Sea in east-central Siberia (Pitulko 2019: Fig. 8). The meaning and function of such pieces may be esoteric and not linked to domestic activities. It should be noted that Y-shaped intersections of roads and river confluences are regarded by many Old World peoples as spiritually dangerous and serve as connections to different worlds (Ozheredov and Ozheredova 2015: 612).

It follows that regions with Y-shaped trails and watercourses are good places to inter the dead with the intention of providing direct linkage to the spirit world and easy egress from the world of the living. Being symbols of converging worlds of the dead and living, it is hardly a surprise that Y-sticks cut from caribou antler should have been discovered within ritual contexts of the Old and New Worlds.

Y-sticks were easily made from a caribou antler rack by cutting away the brow tine and severing both main branches (**Fig. 10**), and their manufacture could be done easily with Stone Age tools and technology.

Y-sticks made of antler are known at Upper Paleolithic sites in France, the Czech Republic (**Fig. 11**), and Siberia north of Lake Baikal. The Siberian example is from the Mal'ta site and may have lain within a grave or nearby (Gerasimov 1941). The Mal'ta Y-stick is noteworthy for a well-defined zoomorphic sculpture at the junction of the brow tine and the main antler shaft where it attached to the reindeer's skull. This treatment may also be seen upon a Y-stick from St. Lawrence Island (**Fig. 12**). In this case the zoomorphic effigy is that of a bird (crane?, loon?).

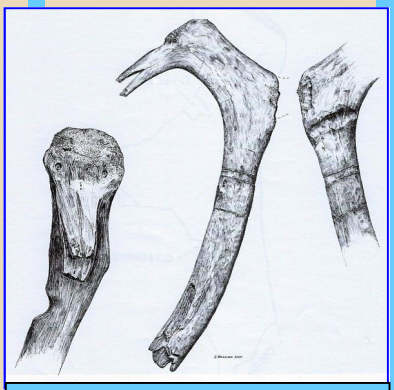

Fig. 12. Views of a Y-stick from St. Lawrence Island. The remnant brow tine has been sculpted into a realistic bird head. Length = 27.5 cm.

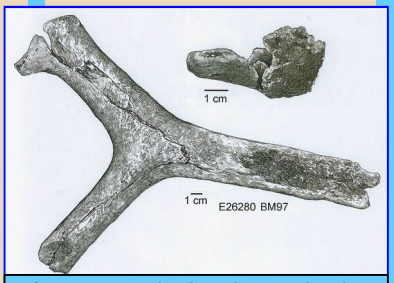

Fig. 13. Y-stick of caribou antler discovered at the Hiscock site in 1982 by the author. Length = 33.5 cm. The animal effigy was damaged by prolonged burial and during disinterment.

Fig. 14. Well-preserved Y-stick of caribou antler from the Hiscock burial area. Length = 32 cm. The red paint upon the head of the animal effigy (a raptor?) has survived in remarkably good condition.

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Ice Age industry—artifacts made of antler (cont.)

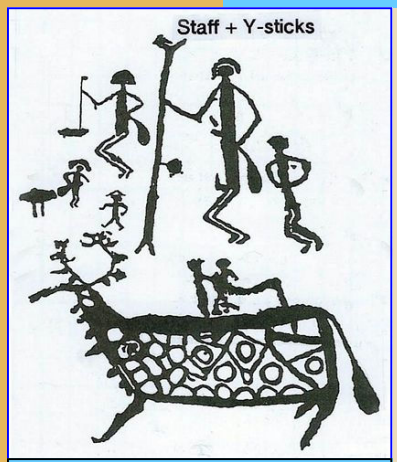

Fig. 15. Panel of pictographs showing shamans (?) with staffs. The tall staff being held by the central figure terminates in Y-forms. After Kubarev (2002).

"One of the … abrasions, as well as its curved surface, conformed to the base of small ivory sculpture with the profile of a mastodon."

Fig. 16. Views of a massive caribou antler beam, 32" in length, Excavated from 2-m square I2SE (southern half) at the Hiscock site, New York state. Human remains, presumed to constitute a Clovis burial, were unearthed in the immediately adjacent 2-m square—H2NE (see Harrod 2022).

In the New World the sole examples of Y-sticks made of caribou antler with zoomorphic effigies come from the Hiscock site in western New York state. There are six specimens, which appear to be paired. Radiocarbon dates directly upon some of these artifacts confirm an antiquity falling within the 14th millennium before present. A pair is shown as **Figs. 13** and **14**. For the better-preserved Y-stick, the head of the animal effigy has been painted liberally with red ochre.

These ritual paraphernalia from the Hiscock site accompanied the fragmentary and incomplete remains of two human beings, which were examined and verified by forensic anthropologist, Dr. Douglas Owsley (*pers. comm.*). Unfortunately, further work with these ancient human remains—among the oldest in the New World—has not been allowed.

Since the pair of Y-sticks from the Hiscock site that are illustrated here are matched in design, size, and weight, it is reasonable to believe they may have been elements to an antler headdress. Such an accoutrement might be equivalent to frontlets from Star Carr or the Upper Paleolithic shamanic headdress depicted on the wall of Trois Freres Cave, France. In the historic era Siberian shamans wore similar headgear when they performed rituals.

As attractive as this idea about headgear seems, it may not be the correct explanation for how Y-sticks were used. The Hiscock site burial area also yielded a long section of a staff made of caribou antler, and a pair of Y-sticks might have been attached to it—one at either end. We shall explore this alternative interpretation below.

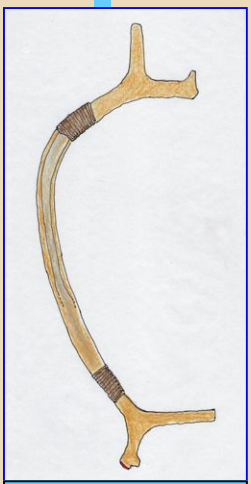

Fig. 17. Hypothesized reconstruction of the Hiscock site antler staff composed of specimen numbers I2SE-61A & 61B (beam), E26820 (Y-stick), and I4NE-51 (well preserved Y-stick).

C. Caribou antler staff (**Figs. 15, 16, 17**)

Zoomorphic staffs made of moose antler are known from a large number of human burial sites in western Russia and Scandinavia. Discoveries date to the Mesolithic or approximately 8,000 years ago (Kashina 2018). It is believed that they were the property of high-ranking men (shamans?) and may have been employed in religious rituals. Pictographs or rock art panels showing such persons holding similar staffs are abundant.

A possibly older version of personal staffs—one perhaps dating to the Upper Paleolithic era—is among a panel of pictographs shown for a site in the Altai Mountain region (Kubarev 2002). This example, which appears as tall as an adult man, is terminated at both ends by Y-sticks (**Fig. 15**).

A staff of comparable size to the one depicted in the Altai Mountains is the massive beam of caribou antler from the Hiscock site shown in **Fig. 16**. This long beam measuring 32 inches in length across the curve, which must have been taken from a trophy caribou bull, has been halved from end to end. The two Y-sticks in **Figs. 13** and **14,** with a little adjustment, can be made to fit the ends of the beam making a staff with an overall length of approximately 50 inches (1.25 m). Assembled and bound together, this composite staff might have appeared as shown in **Fig. 17**. Were the zoomorphic effigies on the Y-sticks keyed to opposing worlds (Underworld and Upper World), then in the hands of a trained ritual expert, the staff might have bridged the realms of the living and dead—thus facilitating passage from one to the other.

Concluding Remarks

Antler is a superior raw material and must have been employed throughout hominid prehistory. During the Upper Paleolithic when predation of proboscideans occurred frequently, use of antler may have waned in favor of proboscidean bone and perhaps ivory. With the disappearance of mammoths in the Old World, antler resumed its importance. Likewise, in the New World, as long as populations of mammoths, mastodons and gomphotheres withstood human hunting pressure, antler was relegated to a secondary role in the technology of organic substances. With the disappearance of probos-

> Cont. on page 7

Ice Age industry—artifacts made of antler (cont.)

"Preservation of ancient organic artifacts... requires ideal conditions... excavators and finders need a trained eye to perceive them. Too often antler artifacts are overlooked and branded mere paleontological specimens or food waste."

cideans at the end of the 13th millennium before present, however, antler became a favored raw material for weaponry, domestic articles (such as combs, tool handles, flakers, etc.), and ritual items (such as figurines, maskettes, etc.). During Clovis times, most importantly, the natural shapes of antlers suggested Y-sticks and, therefore, guaranteed some use of this raw material for ritual paraphernalia. In a manner of speaking, antler helped the living cope with death and enabled a bridge to be built between worlds inhabited separately by breathing beings and their ghostly kin.

–To be concluded in Part 5…

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Links to all of Dr. Gramly's articles in *PCN* can be found at:

http://pleistocenecoalition.com/#richard-michael-gramly

Member news and other info

Quick links to main articles in *PCN* #75:

Wayback Machine, Archive Team, etc., important services to humanity

"The despots may be noisier and create memorable anecdotes, but all basic scientific training emphasizes the need to change your mind based on new findings. This is what separates us from zealots."

–Adrian Barnett, statistician. Cited in "Science really does advance one funeral at a time, study suggests." chemistryworld.com 2019

Link to *PCN* #75

Link to *PCN* #74

Link to *PCN* #73

Last issue we saw how Carl Sagan unwittingly equated anthropology with politics and religion. That comparison describes the common frame of mind in a field that blocks from the public crucial evidence regarding human prehistory. The evidence that is suppressed may be of equal or greater significance to what the mainstream pushes often resulting in some form of destruction of the new evidence.

Enter the Wayback Machine and other archiving organizations. One, the Archive Team, with the goal of preserving endangered websites, etc., seems to describe this destructive nature of the mainstream anthropology community quite well, affecting not only scholars but causing the literal destruction of archaeological sites as well—and the PC knows that from long-time collective experience:

"History is littered with hundreds of conflicts over the future of a community, group, location or business that were 'resolved' when one of the parties stepped ahead and destroyed what was there. With the original point of contention destroyed, the debates would fall to the wayside. Archive Team believes that by duplicated condemned data, the conversation and debate can continue, as well as the richness and insight gained by keeping the materials."

–The Archive Team

Recall the deliberate destruction of Valsequillo and Calico archaeological sites and artifacts and the behaviors and ridicule of blinkered mainstream scientists and their devotees blocking conference papers challenging pop science axioms in cognitive archaeology who can often defend themselves with little more than thought-terminating clichés, e.g., "attacks on science." Again, when you hear a science leader address challenging or conflicting evidence with such a response you know their field—which will be anthropology, biology or paleontology—is in serious trouble as a science. Yet the public falls for it thinking they're being smart by echoing their favorite science entertainers. The 50-year experience of PC Co-founder, Dr. Virginia Steen-McIntyre, should be enough to snap anyone out of their complacency. If it doesn't, it has to do with one's education. Virginia's is only one such story covered in hundreds of *PCN*'s pages. Continuing with a few more current quotes:

"The digital age and the democratization of knowledge threaten the scientific 'priesthood'… The priesthood must learn to adapt to a world where it no longer has a monopoly on specialized knowledge."

–Jeffrey Singer, MD. "Against Scientific Gatekeeping: Science should be a profession, not a priesthood." *Reason Magazine,* May 2022 issue

"If anyone, expert or otherwise, questions the orthodoxy, they commit heresy. The result is groupthink, which undermines the scientific process."

–ibid

"Peer review alters science... Although peer review is widely cited as central to academic evaluation, numerous scholars have expressed concern about the effectiveness of peer review, particularly regarding the tendency to protect the scientific status quo and suppress innovative findings."

–Siler, K. et al. 2014. Measuring the effectiveness of scientific gatekeeping. *Proceedings of the National Academy of Sciences* 112(2).

Until we form meaningful science oversight groups that can publicly monitor and openly observe the bias and self-interests that corrupt the peer review process—often resulting in good work or new ideas quickly discarded or plagiarized by anonymous competitors (a well-known fact especially in the field of anthropology)—we have the new consolation that websites like the Wayback Machine can preserve the work for a time the destructive influences are no longer present. In the meantime, let's continue being vigilant, and like the inspiring example of Virginia Steen-McIntyre, continue to keep important evidence in the public eye. *–jf*

Benjamin Harrison, of Ightham, Part 2

More about Kent than meets the eye

By Richard Dullum

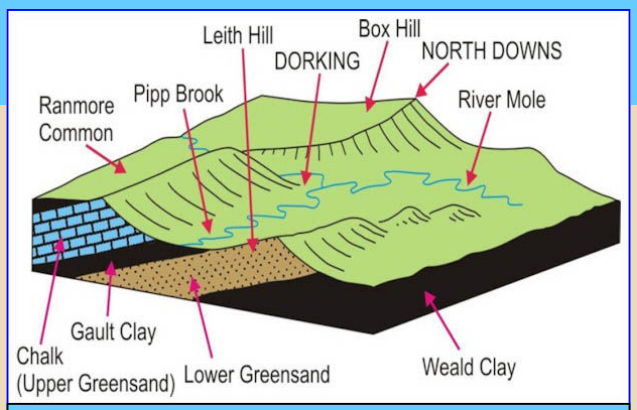
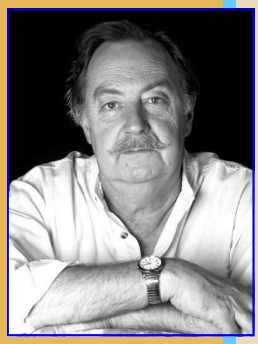


Fig. 1. Cutaway representation showing major features at the north-eastern end of the Kent Plateau. This is the region where Benjamin Harrison did most of his field research in the late 1800s–early 1900s. Cutaway map by the Mole River Geological Society.

"Add…the startling 2013 discovery of fully human



'Lower Paleolithic' footprints at Happisburgh

(oldest outside Africa)… and one can clearly see the need for a second look."

One might ask: Why this emphasis on Classic British Archaeology (the name given our longtime *PCN* series)? It has to do with important discoveries bypassed and un-cited by modern archaeologists so that readers are not even aware of them. With the gradual absorption of *Forbidden Archeology*[1] (out for nearly 30 years), with its extensive review of British and continental European archaeology, it pointed out a number of 'loose ends' in the period when ideas about human antiquity on the British Isles were being formed. One of those 'loose ends,' J. Reid Moir, was discussed in detail by Kevin Lynch and me in a *PCN* series beginning in 2011.[2]

This history is important as Britain was then at the center of debate on human antiquity having evidence of ancient human occupation. Add to this the startling 2013 discovery of fully human 'Lower Paleolithic' footprints at Happisburgh[3] (oldest outside Africa) that should have caused a sea change in attitude and one can clearly see the need for a second look.

One might also ask why Alison Roberts, writing in a huge compendium, *World Archaeology at the Pitt-Rivers Museum*[4] (and I paraphrase here) would conclude that the very artifacts that have been our study should be objects of renewed interest and re-examination. It turns out the AHOB[2] was interested in 1.) collections of stone tools, 2.) research into the *recognition* of stone tools and the eolith debate deriving from the Kent plateau, 3.) research support for looking again at the British Lower Paleolithic and 4.) research into collections at the Ipswich Museum, among others.

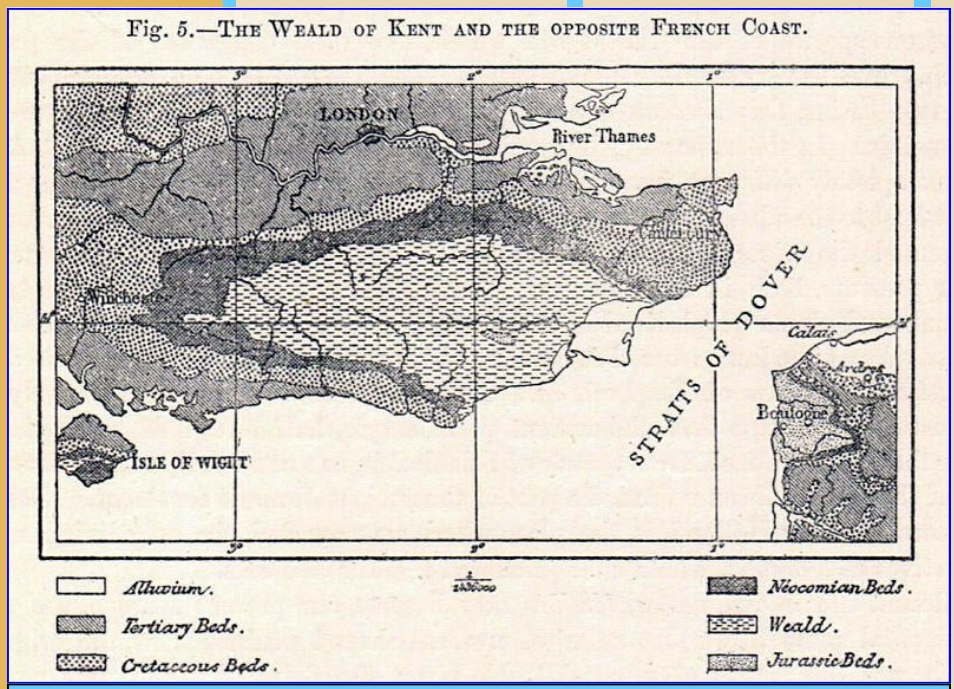


Fig. 2. Geologic map of the Kent region south of London, England, during Harrison's lifetime.

So, apparently, mainstream British researchers are presently interested and engaged in following the above conclusions.

I will now briefly explore the geology of the Kent Plateau where Benjamin Harrison's massive lifetime collection of stone tools was discovered.

The Mole River Geological Society[5] working in the north-eastern end of the plateau, published a cutaway of the major features (**Fig. 1**). It is much like the combined geological assessments in Harrison's day, as can be seen in **Fig. 2** and

> Cont. on page 10

Benjamin Harrison, Part 2 (cont.)

"It was the very ancient hilltop river gravels in the vicinity of Ightham that produced most of Harrison's eoliths."

in another cross-section as in **Fig. 3**. The Weald of Kent maps[5,6] seen in Figs. 2–3 are from the period of Harrison and reflect the understanding he had of geology showing that Kent is a collapsed shallow dome that subsequently eroded into a plateau. When Kent was a dome, rivers flowed from north-south directions off the dome. When the dome collapsed and Ice Age rivers' courses changed north of the plateau, the drainage on the Weald was changed to east-west on the plateau, cutting hilltops, which, above 350' O.D., contain river gravels of those watercourses previously flowing perpendicular to the current directions at this time. It was the very ancient hilltop river gravels in the vicinity of Ightham that produced most of Harrison's eoliths:

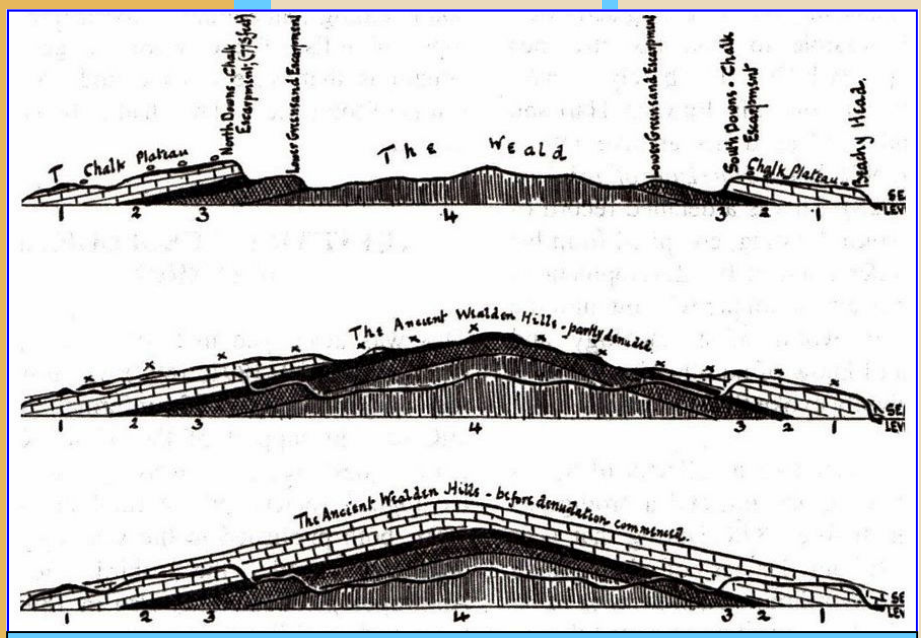


Fig. 3. Geologic cross-section of the Weald of Kent region during Harrison's lifetime.

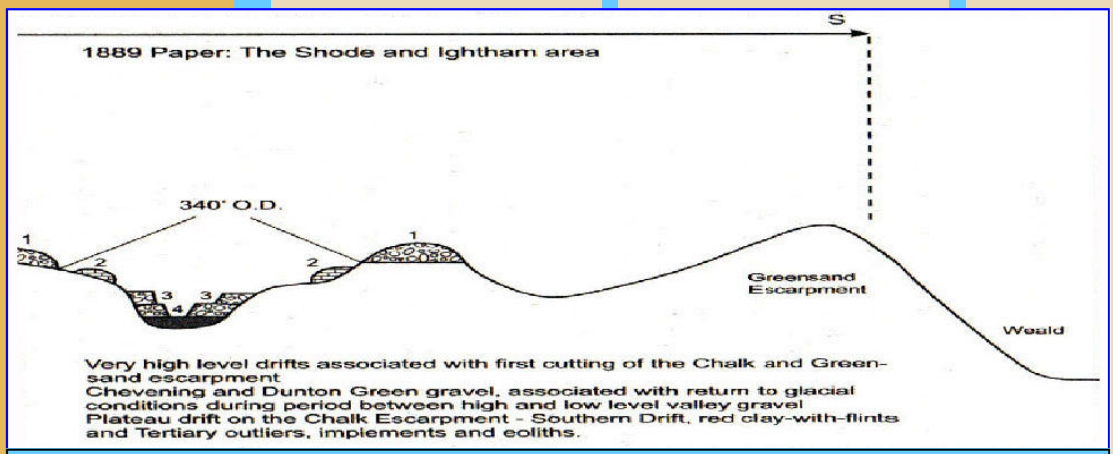


Fig. 4. Cross-section view of the Shode Valley region where Harrison did much of his fieldwork. It is an example of the type of locations Harrison examined in his many walkabouts around Ightham.

> "Harrison made his first excavation after a visit to his cousin's house with his brother Ned. While Ned talked with Ben's uncle, Ben's cousin showed him her collection of illustrated English flora books. To impress her, he recalled a stroll along Rose Wood, a boggy fen, where he noticed many of the ferns pictured were growing. He proposed to transplant them in her gardens and visiting the place a short time later to collect these, he noticed many large circular depressions in the ground at the edge of the fen, and could see stones washing through the dirt that looked like Neolithic celts."

Harrison returned to the site three years later (after he took his older brother's place in the store) while on a business trip to Maidstone. Traveling by the bogs and noting the depressions again went down into several of the 15' wide, 5'–10' deep dishes to find what turned out to be evidence of a stone-age village with an identifiable lithic industry.[7] The lithic finds were donated to the Maidstone Museum and are listed in their inventory of Harrison's finds, which are numerous, including many of the eoliths which sparked the major debate over British pre-glacial man in the 1890's.

Harrison's research area is revealed in a cutaway view of his environs[8] in **Fig. 4**. The Shode Valley is an example of the type of locations Harrison examined in his many walkabouts around

> Cont. on page 11

Benjamin Harrison, Part 2 (cont.)

"The lithic finds were donated to the Maidstone Museum… including many of the eoliths which sparked the major debate over British pre-glacial man in the 1890's."

Fig. 5. Paleontologist Joseph Prestwich, a professional supporter of Benjamin Harrison's work.

Ightham. In his youth, Harrison spent much time listening to his brother Tom and schoolmaster Constable discuss geological features of the countryside, years before his brother emigrated to Australia. Now that he was on his own, running the store, his business trips took him by Shoreham, and he took the opportunity to visit the eminent Joseph Prestwich (**Fig. 5**),[9] a renowned British paleontologist, who resided there. This was in 1879. As Harrison already had a reputation as an avid collector of stone tools by that time, Prestwich was aware of Harrison's interest in finding the oldest possible stone tools. He pointed out Bouchet de Perthes' studies of valley gravels in France, confirmed by his own research visit there (1857),[10] found that the oldest river gravels were deposited near the topmost terraces of existing river gravel drifts. Harrison had already read about these discoveries, finding Prestwich's mentioned confirmation in *Geology*, a British periodical of the time, and understood the principle of it: the highest river gravels have the oldest artifacts. Harrison resolved to narrow his searches to the river valleys crossing the Kent Plateau in his area.

What Harrison was looking for in his finds, evidence of human workmanship and tool typology, if they could possibly have been tools, he found in several of the expected locations. He also had a small army of 'spotters,' whom he instructed on the recognition of possible human work on flints, while they visited his store. In his biography of Harrison, his son Edward writes:

> "At the age of twenty Harrison had acquired a sufficient reputation as an antiquary to attract to his house visitors of a similar turn of mind."

Harrison was a prolific letter-writer, and corresponded with many of the archaeological establishment figures about his findings and their significance. Harrison's brother, Tom, now in Australia had Harrison collect copies of *The Geologist* periodical to send, as well as other periodicals, which he read first, then sent. As well as he could, he kept abreast of the work of paleontologists and archaeologists of his era. In Joseph Prestwich's latter days, he was a close partner with Harrison, lending his credibility, presentation, and defense of the work of Harrison.

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9. ibid.#7

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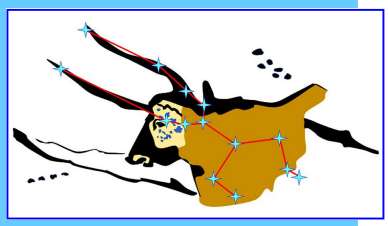
–To be continued in Part 3…

RICHARD DULLUM, retired as a surgical R.N. working in a large O.R. for the past 30 years, is a researcher in early human prehistory and culture. He is also a Vietnam veteran with a degree in biology. Aside from his work with Kevin Lynch, he has written ten additional articles for *PCN* and is also a *PCN* copy editor. All of Dullum's articles in *PCN* can be found at the following link:

http://pleistocenecoalition.com/index.htm#Dullum_and_Lynch

On the origins of astronomy, Part 2*a*



Conscious astronomy: 'PAH' and mnemonics; Origin of constellations and astronomical records, 1st half: The origins of archaeological knowledge

By Patricio Bustamante & Juan Crocco

"These three phenomena

[pareidolia, apophenia and hierophany] we have named the 'PAH Triad.'"

Summary

KEYWORDS: Scientific astronomy, conscious astronomy, pareidolia, apophenia, hierophany

This is Part 2*a* in a series of three articles in which we analyze the possible origins of astronomy from several different perspectives.

Evidence from archaeological discoveries seems to indicate astronomical knowledge dates back over 50,000 years. We propose this evidence involved mnemonic resources [memory aids] to ensure the reliability of oral transfer of knowledge through storytelling. We believe that the recognition of a link between astronomical cycles and the earth's own natural cycles is closely related to the development of consciousness in hominids. In this light, we propose that archaic astronomy was a 'science,' since ancestral people developed models based on observation, deduction, experimentation and collective validation that provided information and solutions to specific problems. We hypothesize that the development of 'conscious astronomy' (as opposed to the innate or Inherent astronomy we discussed in Part 1 (*PCN* #75, Jan-Feb 2022) was mediated by three psychological phenomena common to the genus *Homo* (e.g., *habilis* and *erectus*—Neanderthals and modern *sapiens*). These are:

1.) *Pareidolia*, where a vague stimulus is perceived as a recognizable form;

2.) *Apophenia*, where connections between events not directly related are recognized, and

3.) *Hierophany*, which regards observations a sacred character or a divine manifestation.

These three phenomena we have named the 'PAH Triad.'

Introduction

Astronomy has a significant impact on our way of seeing the world. Early cultures looked for patterns in the movement of the sun, moon, planets, and stars to make estimates on the future state of nature, such as animal migrations, harvest seasons, and even weather predictions. Findings were expressed through cosmologies and legends, constantly reformulated to adjust to the changes in the environment. Early oral transmission of these findings, later documented in portable elements or in rock art, are proposed as the origin of modern scientific astronomy.

Probably the beginnings of astronomy were contemporary with animism, totemism and shamanism[1], which possibly gave rise to religion. To understand primitive cognitive processes, ancient thought development must be inferred from the archaeological record and the symbolic capacity expressed in burials and other residues of ritualized behavior and in prehistoric art and artifacts.

Surviving material evidence reveals significant changes in behavior, evidence of the appearance of language and the production of figurative art forms and of religious activities that require abstract thought[2] in *Homo sapiens* from approximately 70,000 years ago when rock art emerged.[3] But, In view of findings of artifacts used by other hominin species, most researchers would agree with the proposition that religious consciousness emerged by 100,000 years ago.[4]

Paleolithic migratory hunter-gatherers were close observers of animal migration patterns and seasonal activities, ripening times of fruits and nuts, and other natural cycles, essential to their survival. as numerous representations of animals and plants in prehistoric art seem to suggest. Those natural cycles were concomitant with annual cycles of the Sun, the Moon and the stars.

> **Cont. on page 13**

On the origins of astronomy, Part 2*a* (cont.)

"There is evidence that Paleolithic people used the Sun's height to find the approximate time of day and the first appearance of certain bright stars over the horizon to ascertain seasonal changes and the general time of year."

Thus, heavenly knowledge was also a necessity for survival. Hamacher[5] states that knowledge acquisition by first astronomers was a scientific process, since it was based on observation, deduction, experimentation and collective wisdom to provide information and solutions to some of the problems facing those early cultures.

Paleo-astronomical findings in Africa, Australia and Eurasia, show that astronomical knowledge dates back at least 50,000 years. Human beings examined celestial phenomena for practical purposes such as orientation on the ground, construction of calendars, and to develop a worldview that would allow them to understand the cosmos and the purpose of life.[6]

Cosmic cycles were portrayed in landscape, codified in rock art or in portable wooden, bone or other material artifacts. Celestial objects and phenomena were documented as dots, bars, squares or other marks. These physical records were mnemonic aids[7] to ensure a reliable oral transmission of the stories with the community's rules, beliefs and perceptions. Creation of simple natural calendars, identification of asterisms and constellations also seem to have been components of an archaic astronomy.

We propose a transitional archaic astronomy, which arose from early Inherent Astronomy in primates, where knowledge acquired was orally transferred, at first without physical traces. Figurative symbol production is rare between 140,000 and 40,000 B.P., a time frame dominated by the Neanderthals in Europe and the Middle East. Greve *et al*[8] point out that this could reflect other modes of symbolic action. A life in an open environment with less population pressure did not require a differentiated symbolization, since there was a well-balanced social and ecological equilibrium. When balances were disrupted, cultural symbols were required to set and keep record of rules. This would be the origin of art. The first cultural and religious symbols are abstract marks and animal figures in decorated caves, which probably document a progressive decrease in ecological resources due to the increase in social pressure.

There is evidence[9] that Paleolithic people used the Sun's height to find the approximate time of day and the first appearance of certain bright stars over the horizon to ascertain seasonal changes and the general time of year. Some cultures buried their dead in a precise east-west alignment around 40,000 BC.

Dr. Michael A. Rappenglück, PhD (Adult Education Centre [VHS] Gilching and Observatory Gilching, Germany)[10] states that seasonal change in camping sites and cave sanctuary visits are discernible in archaeological remains. There is evidence that illumination of certain cave entrances and rock shelters at equinoxes or solstices were important events for the people of that time.

Different astronomical calendars were made that used images and signs to indicate time periods. Moon phases and their duration and changes over the horizon were known for periods spanning several lunar years. There were also solar time notations.

Movable artifacts illustrate different ways of counting time, with the use of sticks or pebbles to record counts. There are often combinations of astronomical periods with biological rhythms of certain animals and women (menstruation, pregnancy). In some cases, longer periods are noted representing astronomically significant units of time. It is also known that Pleistocene people used simple measuring instruments such as rods, measuring lines, plumb lines and gnomons for astronomical purposes.

There is also evidence of knowledge of certain asterisms in the Upper Paleolithic, such as Corona borealis, Pleiades and Hyades, that were important for time reckoning or well suited for orientation purposes.

Pareidolia, Apophenia, Hierophany (PAH Triad)

Bustamante (2006)[11] introduces Pareidolia into the field of archeology. Pareidolia, Apophenia and Hierophany are psychological phenomena inherent to all human beings, regardless of culture or time period, which seems to help explain the process of consciousness development. It could be the origin of art, animism, religion. and astronomy among others. Bustamante (2008)[12] defines these phenomena as follows:

Pareidolia: from the Greek eidolon (εἴδωλον): 'figure' or 'image' and the prefix for (παρά): 'next to' or 'attached.' Psychological phenomenon where a vague and random stimulus is mistakenly perceived as

> Cont. on page 14

On the origins of astronomy, Part 2*a* (cont.)

"It is also known that Pleistocene people used simple measuring instruments such as rods, measuring lines, plumb lines and gnomons for astronomical purposes."

a recognizable form.

Apofenia: from the Greek apó (ἀπὸ), "separate, move away," and phaínein (φαίνειν), "appear, manifest (self), is the experience of seeing patterns, connections or both in random events.

Hierophany: (from the Greek hieros (ἱερός) = sacred and faneia (φαίνειν) = manifest) is the act of manifestation of the sacred, it implies that random events are interpreted as a divine presence or sign.

–*Continued in Part 2*b…

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PATRICIO BUSTAMANTE: Sociedad Chilena de Historia y Geografía (Chilean Society of History and Geography). Bustamante's prior article, Earth and sky as a 1:1 scale astronomical instrument and Rorschach test (by Patricio Bustamante, Ricardo Moyano, and Daniela Bustamante) can be seen in *PCN* #18 (July-August 2012).

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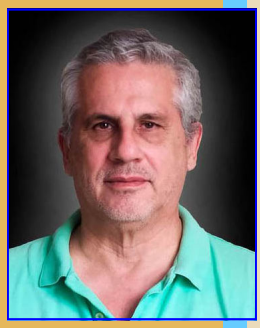
Bustamante & Crocco's preview Summary of the astronomy series can be found in *PCN* #74 (November-December 2021).

On the origins of astronomy, Part 2*b*

Conscious astronomy: 'PAH' and mnemonics; Origin of constellations and astronomical records, 2nd half: Pareidolia, apophenia and hierophany

By Patricio Bustamante & Juan Crocco

"These three phenomena



[pareidolia, apophenia and hierophany] we have named the 'PAH Triad.'"

EDS. DISCLAIMER: Given the authors' option for disclaimer, the Pleistocene Coalition, through years of evidence and mission to challenge mainstream scientific dogma, generally does not support the long-unquestioned cognitive timeline of Fig. 1. However, we support the recognition of Bustamante and Crocco's contributions as Bustamante, in particular, has experienced suppression and other unscrupulous academic practices in anthropology similar to the PC's founding members. *PCN* Layout Editor and many others also fully understand Bustamante's 'entanglement' dilemma with a source now well-known for dubious academic practices as reported often in *PCN* (e.g., see *PCN* #52, March-April 2018, p. 8 for Bustamante's story). It can take many years to properly credit innovators such as Bustamante for their contributions to studies of early human capabilities. We print it as is because Bustamante's and Crocco's prior work and theories warrant proper credit and priority for their astute observations.

Summary

We hypothesize that Conscious Astronomy development was mediated by three psychological phenomena common to the genus *Homo*: *Pareidolia*, where a vague stimulus is perceived as a recognizable form; *Apophenia*, where connections between events not directly related are recognized, and *Hierophany*, which regards observations a sacred character or a divine manifestation. These three phenomena we have named the 'PAH Triad.' Three examples are presented from this perspective: the 3-million-year-old Makapangast stone linked to the development of hominids; the aurochs from the Lascaux cave interpreted as the representation of the Pleiades and the Hyades; and a more recent example, which combines representations of circumpolar stars dated at more than 37,000 years with legends of the Algonquians.

PAH and humanization of the Cosmos

Bustamante (2018) summarizes a decade of research on Pareidolia and PAH. Bustamante *et al* (2010) states that one of the first evidences of Pareidolia among primates dates back 3 million years, with the discovery of the Makapangast stone in South Africa. See **Fig. 1**.

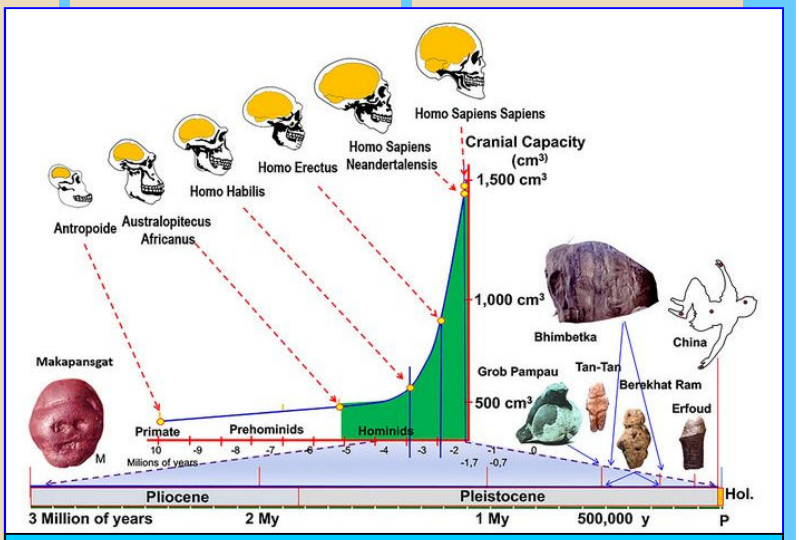


Fig. 1. Human brain evolution timeline and archaeological objects that display pareidolia influence.

Inherent Astronomy in all species allows us to infer that perception of cycles of the sun, moon, planets and other celestial objects must have exerted an influence on the development of human consciousness. It is likely that a meaning was attributed to star patterns to explain and transmit what was experienced by means of the PAH triad:

Pareidolia, allowed to assign to star groups or dark regions of the sky, a figure of an animal, person or object, to identify them and as a mnemonic resource. This is the basis of constellations.

Through Apophenia, a narrative was assigned to each constellation that linked them to natural cycles. This is the basis of legends and cosmologies.

Hierophany gave a sacred character to constellations as guides to human life and life on the planet.

Thus, the Cosmos was humanized into an intelligible entity, where objects and celestial cycles delivered precise signals for human being activities.

Here are two examples help illustrate this process:

> Cont. on page 16

On the origins of astronomy, Part 2*b* (cont.)

"Inherent Astronomy in all species allows us to infer that perception of cycles of the sun, moon, planets and other celestial objects must have exerted an influence on the development of human consciousness."

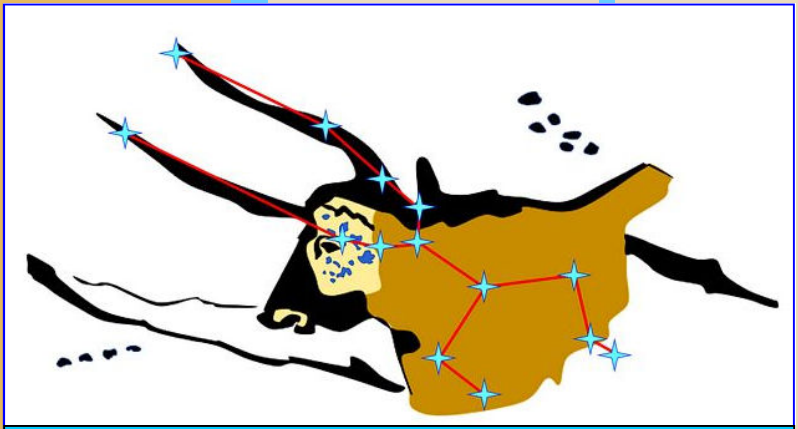


Fig. 2. Lascaux auroch. Six points at the top would represent the Pleiades

Pleiades and Hyades asterisms in Lascaux

In Lascaux Cave, Montignac, France, on the back of the auroch figure of the "Hall of the Bulls," Dr. Michael A. Rappenglück, PhD [Adult Education Centre (VHS) Gilching and Observatory Gilching, Germany], posits that a group of six points represents the Pleiades star cluster. The animal's eye, a large dot surrounded by half arch and 12 dots, represents Aldebaran and the Hyades. The auroch would be a precursor to the modern Taurus constellation. See **Fig. 2**.

Archaeological dating and astronomical considerations about Aldebaran's proper motion, seem to indicate that the representation dates back to 17,250 BP, when the Pleiades were seen near the autumnal equinox. As per some North American hunter-gatherers' traditions, whose calendar followed the rhythm of the bison's life, Rappenglück suggests that the year began in August with the mating season of the aurochs, which coincided with the Pleiades heliacal setting on August 26. A sidereal month later (28 days), the autumnal equinox was verified. The year would have ended around the Pleiades heliacal rising about October 11, 319 days from the Pleiades first to last visibility, which was divided almost exactly by the beginning of spring.

Unfortunately, no astronomical theory for the Paleolithic can be positively proven. Many scholars have criticized this hypothesis, but none have proposed more credible alternatives. Rappenglück presents abundant evidence for the importance of the Pleiades through prehistoric times for most of the ancient world, where the Hyades and Pleiades appear in myth, ritual, poetry, and early scientific records. The rise of the Pleiades played an important role in predicting weather for agriculture, herding and navigation, as its heliacal rise marked the vernal equinox. Likewise, after crossing the skies during the boreal summer, the Pleiades heliacal setting heralded the autumnal equinox, a time to prepare for autumn and winter.

The PAH triad unfolds in Lascaux cave's paintings

Pareidolia: The asterism formed by Taurus constellation and the Hyades cluster, is seen as a celestial auroch.

Apophenia: Patterns and relations are recognized between the celestial auroch's annual cycle as defined by the Pleiades and Hyades, and events that happen to aurochs' annual life cycle in nature.

Hierophany: Lascaux cave paintings are a manifestation of the sacred. The conjunction of the auroch's celestial and natural cycles is interpreted as a divine presence, making the cave acquire a strong mystical content.

The story of the Great Bear

In the northern hemisphere, the astronomical north pole exerted a great influence on ancient Pleistocene hunter-gatherers' worldview. This is evidenced in El Castillo cave rock art, in Cantabria, Spain, where a painted panel facing north shows 30 handprints, negative images, some outlined animals, and a field of dots that could represent the Milky Way. The calcite accretions accumulated on the paintings indicate a minimum age of 37,290 years. In an image near the bottom of a handprint panel there is a group of seven red ochre-colored dots, forming an incomplete circle with a hand motif at each end. Rappenglück proposes that this semicircular pattern would correspond to the Corona Borealis constellation. By applying astronomical calculations, he recreated the shape of these seven stars in that time period, which matches the "stars" depicted by the dots. Corona Borealis constellation was easily observable at that date and location. The scientist proposes it was used as a means to locate the position and direction of the North Pole in the sky, at the time that section of the cave was painted.

As in Lascaux, oral accounts of the meaning of the paintings have been lost. An analogous case concerning polar constellations is found in Iroquois legends. A short story tells that three hunters track down a great bear and see it jump to the sky where they follow it. Come fall, as the bear prepares to hibernate, they get close enough and mortally wound it. Leg-

> Cont. on page 17

On the origins of astronomy, Part 2*b* (cont.)

"We propose that stellar knowledge by early astronomers was science since it was based on observation, deduction, experimentation and collective wisdom that provided information and solutions to some of the problems they faced."

ends say that the blood of the bear dyes the leaves of the forests red. See **Fig. 3**.

"When the Iroquois see the Big Dipper in the sky, they say, "Look, the three hunters are chasing the Big Dipper."

Fig. 3. The great bear and the three hunters.

According to the PAH Triad:

Pareidolia: The bear and three hunters are identified in the asterism of the Big Dipper.

Apophenia: The legend of three hunters who chase a bear characterized by Big Dipper stars in their apparent annual transit, is linked to a bear hunt.

Hierophany: The events in the celestial vault have a sacred character

Conclusions

Human efforts to understand cosmic cycles and the relation to natural rhythms are consubstantial to the development of consciousness, since it contributed to the survival and proliferation of the species. The first representations of abstract thought date back hundreds of thousands of years and could even be much earlier, as suggested by the Makapansgat stone. Astronomy seems to have had a first period where no physical record remained; depending on how we interpret certain older artifacts, about 50,000 years ago astronomical observations began to be documented using marks on bone, wood or stone which, with the passing of millennia and the development of improved observation and recording techniques, became current scientific astronomy.

Human beings humanized and sacralized the sky by projecting into it their psyche by means of three psychological phenomena common to the genus *Homo*, which are Pareidolia, Apophenia and Hierophany. The sky is seen as inhabited by mythical beings, animals, gods, objects, and relationships that marked the rhythm of the cosmos, nature and of human life. These deified beings were viewed with utmost attention and their movements transformed into models, cosmologies, myths and legends. The observed phenomena were documented in cave art and in objects made to keep track of important events; mnemonic resources that allowed them to remember and maintain an intimate relationship with the sky over time.

We propose that stellar knowledge by early astronomers was science since it was based on observation, deduction, experimentation and collective wisdom that provided information and solutions to some of the problems they faced. Conscious astronomy partly opens the way that culminates in art, animism, shamanism, totemism, and religion.

–To be continued in Part 3…

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See full article at:

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Bustamante & Crocco's preview Summary of the astronomy series can be found in *PCN* #74 (November-December 2021).

Pleiades saga: Alternative orientations of the Saudi Arabian and Moroccan glyphs

By Ray Urbaniak & Abdulrahman Albalawi

"The Moroccan and Saudi Arabian

glyphs could actually go in the opposite direction."

As noted in our prior article, The Pleiades rock art saga continues (*PCN* #75, Jan-Feb 2022), Abdulrahman had sent me several new photos of what appears yet another obvious rock art depiction of the Pleiades star cluster. Like the U.S. and Saudi panels we have presented in this series, it has the same basic qualities of a recognized representational pattern worldwide (though there are variations), namely, a single cupmark or other marking surrounded by six more or less evenly spaced cupmarks forming what resembles the spoke-like pattern of a wheel. The new discovery is in the same artistic medium following right in line with what we had earlier published in The Pleiades rock art saga: New evidence and implications *PCN* #72, July-August 2021) and Saudi panel—Part 2 of the Pleiades rock art saga (*PCN* #73, September-October 2021).

The primary Pleiades depictions in rock art we have shown are of seven stars that are popularly known as the 'Seven Sisters.' They are each arranged with one star in the center surrounded by six other stars.

However, as we also demonstrated, both the rock art depictions and the Nebra sky disk each include *other stars* (or planets) making for a total of eight to nine stars or more in each group. Several of these extra stars can be readily compared in the composite teaser on the front page of the last issue, *PCN* #75 (see **Fig. 1**), as well as on page 14 in our article (same issue) and in our two earlier articles. See the three links above.

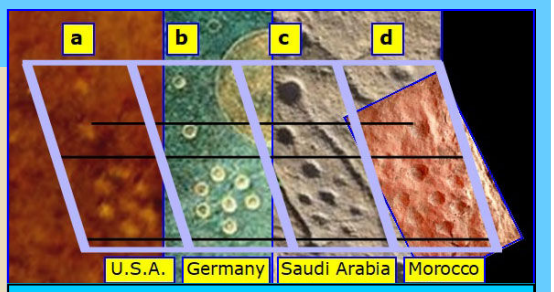

Fig. 1. Most rock art depictions of the Pleiades cluster show extra stars making a total of 8–9 or more. The one labeled "b" is the Nebra sky disk. The Pleiades stars are those in the lower sections. Photos: a, Ray Urbaniak; b, public domain; c, Abdulrahman Albalawi; d (a possible mirror orientation), Hassan Yamani; *PCN* #75 page 1 teaser composite, Layout ed. J. Feliks.

Alternative arrangement interpretation

Attempting to remain objective regarding orientation of the two most recent discoveries—i.e. the petroglyphs in Saudi Arabia and Morocco—believe it or not, there is another possibility in the star map interpretation. While no one is inclined to question the comparison between the Utah (USA) Paiute reservation glyph and the Nebra disk from Germany (again, see Fig. 1), it is possible the orientations of the Moroccan and Saudi Arabian glyphs could actually go in the 'opposite' direction aligning perfectly while still accounting for all seven of the traditional Pleiades stars. They include the 8th star oriented as seen in **Fig. 2**. As noted in Fig. 1, depictions of the Pleiades star cluster could be as observed directly or 'mirrored.' We are starting to consider the eight-star interpretation for both the Saudi Arabia and Morocco finds as associated with the outer star of the groupings. [Eds. note: This might be useful in identifying stars on the disk.]

Possible mirroring of Pleiades depictions

If you hold your right and left hands in front of you,

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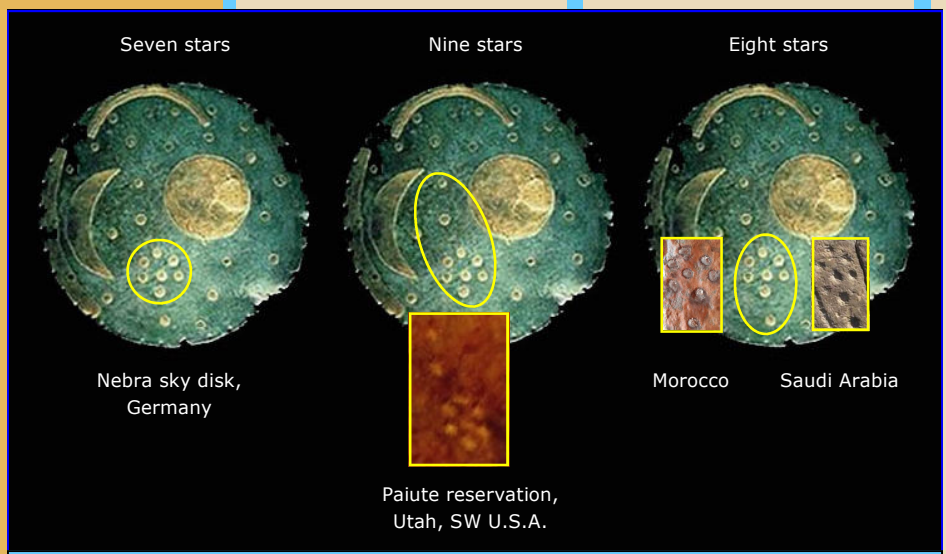


Fig. 2. Comparing three rock art depictions of the Pleiades star cluster with the Nebra sky disk. The Nebra disk continues to be hailed as the 'oldest star map' while science ignores other evidence that may be of the same age or even older. In normal science, all pertinent evidence is investigated. The seven-star version known worldwide is the least convincing as it is a pattern easily devised artistically. Being more complex the repeated nine and eight-star versions, on the other hand, are much harder to dismiss. Images: Nebra disk, public domain; Utah petroglyph, Ray Urbaniak; Morocco glyph, Hassan Yamani (with permission); Saudi Arabia glyph, Abdulrahman Albalawi.

Pleiades saga: Alternative orientations (cont.)

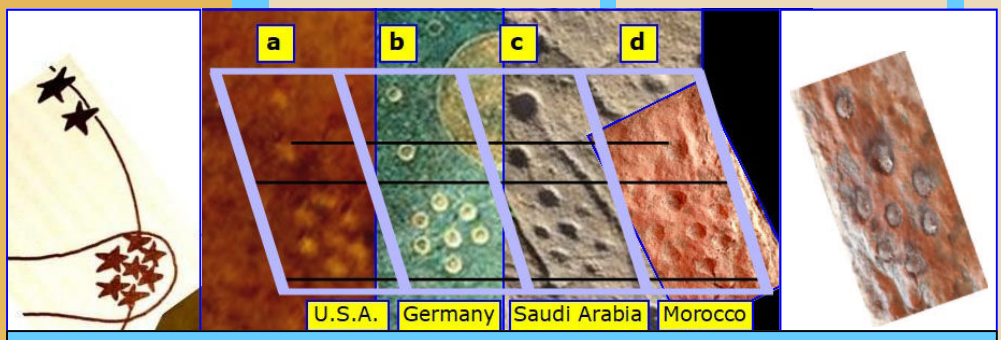


Fig. 3. Left: Pleiades depiction from *Lakota Star Knowledge*. It appears to be a mirror image to that seen in both the Utah Paiute glyph (a) and the Nebra disk (b). See The Pleiades 1600 BC (*PCN* #54, July-August 2018) for more detail. **Middle:** *PCN* #75 page 1 teaser composite based on Urbaniak info Layout ed. J. Feliks. **Right:** Morocco Pleiades glyph here flipped for comparison with "d" in the teaser composite to show how possible mirroring can confuse interpretation of a star glyph. Photo: Hassan Yamani.

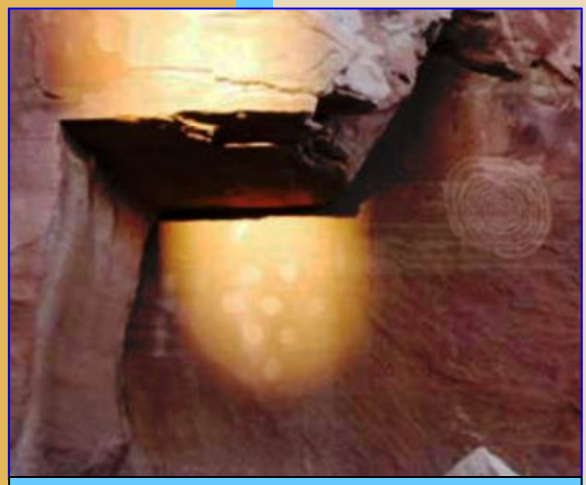


Fig. 4. Pleiades panel that faces west meaning when you look at the glyph you are looking toward the 'eastern' horizon facing the rising Pleiades. Detail from David Purcell's YouTube video *Seasons in the Sun*.

Fig. 6. Showing how star patterns depicted on a horizontal surface can be extremely difficult to identify as they could be just as seen, mirrored, flipped vertically, etc. Petroglyph photo: Abdulrahman Albalawi.

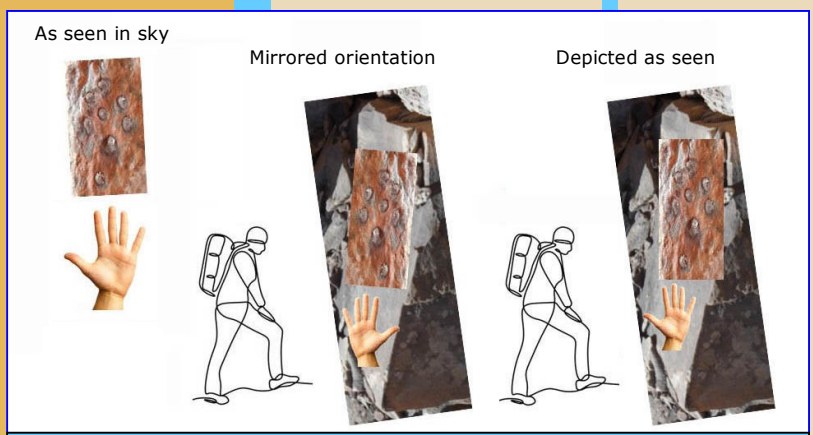


Fig. 5. Left: Using your hand to help compare a star pattern one sees in the sky to what is depicted on a rock surface. **Middle:** Depicting a star pattern in mirrored orientation. **Right:** Depicting a star pattern just as one sees it in the sky.

with your palms facing each other, your left hand mirrors the right hand. Likewise, glyphs may mirror what is seen in the sky or depict what is seen exactly as in direct observation (**Fig. 3**).

If the rock face is vertical, and the image is what is seen in the sky above, it can only be depicted as seen. The Wupatki, Arizona, panel seen in **Fig. 4** faces west, so when you look at it you are looking toward the 'eastern' horizon facing the rising Pleiades. See "The Pleiades rock art saga: New evidence and implications" link on prior page for more information).

If the image depicted is on a vertical rock surface and it depicts what the rock face is facing the image could be as seen or mirrored (**Fig. 5**).

However, if the rock surface is more horizontal the image could be as seen, mirrored, or even flipped 'vertically' depending on where the depicter was standing when they created the image! (**Fig. 6**)

Therefore, without other clues or studying a site in detail it is difficult to confirm the orientation as seen in the sky.

RAY URBANIAK, engineer by profession, is a passionate amateur archeologist with many years of systematic field research in Native American rock art. He has written over 30 articles on many topics with original rock art photography for *PCN*. All of Urbaniak's *PCN* articles can be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

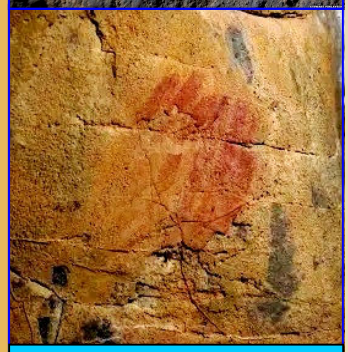
ABDULRAHMAN ALBALAWI is a technical engineer with a passion for rock art (including inscriptions) and history. He has been discovering and photographing rock art in the Tabuk region of northwestern Saudi Arabia since 2014. In 2019, Albalawi established a Facebook group devoted to rock art to help promote its study and lead to a greater understanding of the possible meanings behind rock art worldwide.

https://www.facebook.com/groups/463030367655466/posts/840031606622005/

A few relevant *PCN* reprints regarding Neanderthals

Excerpts and articles by Virginia Steen-McIntyre, John Feliks and Tom Baldwin

"Rock art in the 50,000–70,000-year range...is very problematic to the mainstream's dogma as it is increasingly being claimed for Neanderthals."



Supplemental fig. Top: 39,000-yr-old rock art grid believed Neanderthal; Gorham's Cave, Gibraltar, S. of Spain; Wikimedia Commons. **Bottom**: 65,000-yr-old Neanderthal painting; Ardales Cave; Spain; 20,000 years prior to modern humans in Europe. Image: Jorge Guerrero; detail.

Recent issues of *Pleistocene Coalition News* have featured remarkable evidence and theoretical ideas regarding astronomical interpretations of rock art, first by Ray Urbaniak (U.S.) and Abdulrahman Albalawi (Saudi Arabia), and now Patricio Bustamante and Juan Crocco (Chile).

In typical mainstream theory the only early people considered capable of making astronomical observations were modern *Homo sapiens* beginning c. 35,000 years ago. However, Bustamante and Crocco expand the idea into a two-stage cognitive development with a beginning stage they call 'inherent astronomy' (see their Part 1 *PCN* #75, Jan-Feb 2022) and the later stage they call 'conscious astronomy' (this issue). The latter is a human capability that originally involved oral transmission of ideas before solidifying into something more substantial such as physical memory aids, sometime around 40,000–70,000-years ago. This challenges the mainstream's long-tenacious 35,000-year zone no doubt popular as for them it caps Neanderthal abilities in line with their dogma. Debated rock art in the 40,000–70,000-year range, however, is highly problematic to the mainstream's dogma as it is increasingly being claimed for Neanderthals.

The mainstream's well-known blocking evidence of high sophistication for both Neanderthals and *H. erectus* epitomizes their continually unscientific nature. Much of that evidence readers are only aware of through the pages of *PCN*.

In the following pages we provide a few quick reprints and excerpts from prior *PCN* issues to offer some support to Bustamante and Crocco's efforts in pushing back the time range in which members of the genus *Homo* (in the range of Neanderthals and *H. sapiens*) were well capable of their 'conscious' astronomy.

From *Pleistocene Coalition News* Vol. 6: Issue 5; 5th Anniversary Issue (*PCN* #31, Sept-Oct, 2014); Dr. Virginia Steen-McIntyre, PhD

Neanderthal "hashtag" art

(Based on Sharon Begley Reuters, Sept. 01, 2014)

Drive another nail into the coffin of the idea that the Neanderthals were our "dumb cousins." Recent discoveries show that they used pigments and shell and feather jewelry for adornment, buried their dead with honors, and cared for the elderly and infirm. Add to that, they created cave art in abstract form [See **Supplemental figure** added for *PCN* #76]. All this is evidence of the Neanderthals' capacity for complex thought processes. Location? Gorham's Cave overlooking the Mediterranean Sea, Gibraltar.

In a new study published in the *Proceedings of the National Academy of Sciences*, research from several European institutions reported finding a hashtag pattern, "eight partially crisscrossing lines with three shorter lines on the right and two on the left incised on a bedrock shelf jutting out from the wall about 16 inches (40cm) above the cave floor." The engraving was covered by undisturbed sediment layers that contained 294 stone tools, previously discovered. The tools are in a style long ascribed to the Neanderthals, who apparently reached Europe 300,000 years ago. The tools have been dated to 39,000 years old; the underlying artwork must be older.

Fig. 1. Proposed "narrative" bone engraving c. 35,000–45,000-years old from Bacho Kiro Cave, Bulgaria (A prehistory of hiking—Neanderthal story-telling; *PCN* #10, March-April 2011, or html). Not only "abstract" art but also proposed ancient representational or narrative art like this is further evidence toward the idea of Neanderthals and *Homo sapiens* as equals.

The engravings were intentionally made according to Clive Finlayson, anthropologist and director of the Gibraltar Museum, and colleagues. A sharp stone tool was used to etch the rock. "One line required at least 54 strokes and the entire pattern as many as 317."

According to Finlayson, "It follows that the ability for abstract thought was not exclusive" to modern humans.

-VSM

Eds. Note: This brings up the issue of 'representational' art by Neanderthals the evidence of which is ignored in anthropology because it suggests equal intelligence between people 40,000 years ago and people today. See **Fig. 1**.*

*This Eds. Note and figure are part of the original 2014 publication.

Revisiting *PCN* #10 (March-April 2011)

A prehistory of hiking - Neanderthal storytelling

By John Feliks

"The simple idea that the Bacho Kiro engraving was made deliberately was not easy for the modern science community to accept because they had long taught that Neanderthals were mentally inferior to us."

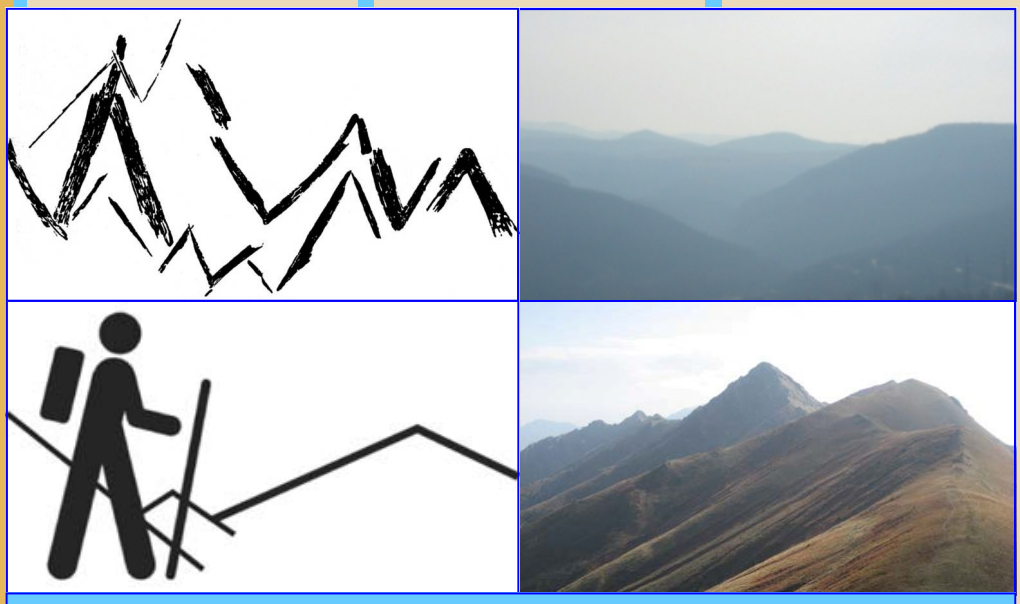


Fig. 1. Upper left) 47,000-year old bone engraving from Bacho Kiro Cave in the Balkan Mountains of Bulgaria; Wikimedia image rotated 180° by the author. **Lower left)** Modern-day clip-art representation of a mountain hiker. **Upper right)** Balkan Mountain range in the direct vicinity of Bacho Kiro Cave where the artifact was found; Photo courtesy of Jinal Shah, Sheen Ltd, Bulgaria; cropped with permission. **Lower right)** View of the Balkan Mountains showing a trail at the right where hikers are able to walk across the mountains from one peak to the next as the author is suggesting is represented in the Bacho Kiro engraving; Photo courtesy of Bulgarian mountain guide Lyuben Grancharov (mountain-guide-bulgaria.com); cropped with permission.

Ever since prehistorian Alexander Marshack published his study of the 47,000-year old Bacho Kiro engraved bone (discovered by J. K. Koslowski in the seventies) it has been one of the most important examples of Neanderthal mental ability known (Fig. 1).

The critical point Marshack demonstrated was not his interpretation of the famous zigzag pattern on the Bacho Kiro engraving (he regarded it as an abstract symbol for water) but the simple fact that the engraving was made deliberately.

Marshack did this by pointing out that when the engraver created the zigzag pattern he/she did not lift the engraving tool but held the tool on the bone and twisted it while changing direction to create an angle. This proved that the pattern was not an accidental by-product of scraping the bone such as skeptics of Neanderthal intelligence tended to believe.

Although the tide is turning, just the simple idea that the Bacho Kiro engraving was made deliberately was not easy for the modern science community to accept because they had long taught that Neanderthals were mentally inferior to us, being a sort of "dead-end" in the story of human evolution. Neanderthals were not regarded as able to understand as we do such things as art or abstract thinking.

Even today, many still hold to the idea that Neanderthals were capable of little more than surviving from one day to the next, not even capable of developed human speech. Certainly, no modern anthropologist would consider that a Neanderthal artist 47,000 years ago could tell a timeless narrative story in a visual form.

This is because according to the standard evolutionary paradigm, Neanderthals were not yet capable of "representation" or depicting things in the real world such as people, animals, or landscapes. Representation is always held to be an invention of modern *Homo sapiens* (Fig. 2). Even Marshack, as open-minded as he was, regarded the

> Cont. on page 22

A prehistory of hiking - Neanderthal storytelling (cont.)

"Interpreters of Neanderthal art try to avoid the idea of representation."

much later statuettes of Vogelherd (c. 30,000 years old) as the first examples of representational art.

For evolutionary reasons only, interpreters of Neanderthal art try to avoid the idea of representation. One of their interpretations is that engravings don't represent anything at all. Marshack at least thought zigzags were abstract representations of water. But even then, he was still thinking in terms of how much more evolved modern *Homo sapiens* was in comparison to the less-developed Neanderthals and *Homo erectus* people.

"According to the standard evolutionary paradigm, Neanderthals were not yet capable of 'representation' or depicting things in the real world such as people, animals, or landscapes."

The most popular recent interpretation of zigzags in Palaeolithic art grants even less to Neanderthals in that they are suggested to represent entoptic phenomena or phosphene patterns. These are visual sensations in the brain resembling hallucinations and are suggested to have influenced early artists without their having any idea what they were actually doing. Experienced artists, though, tend not to think in such terms because they know firsthand that the artist has great freedom of expression.

In conclusion, if instead of 'not-quite-us' interpretations of early people we adopt the idea that there has never been any change in human cognitive ability (e.g., Feliks 1998, 2006, 2008, 2010, 2011), then we can begin to read the history that our early ancestors left for us. From this view, there is no reason at all that we should not be able to see the Bacho Kiro engraving as representing exactly what it appears to represent, a person hiking across the Balkan Mountains 47,000 years ago.

Fig. 2. (left) No anthropologists question that the figure at the left in the famous "Well Scene" of Lascaux Cave, France, represents a modern *Homo sapiens* human being despite how obviously unlike *Homo sapiens* it appears (Wikimedia). The unnaturally elongated body, bird-like head, and stick-like arms and legs are not a deterrent because portraying people as stick figures is a very common 'modern' artistic technique. Another common technique is that of exaggerating parts of the body to help communicate an idea. The torso of the Lascaux figure, for instance, appears to have been very deliberately elongated though for some unknown reason. However, in the case of the Bacho Kiro engraving **(right)** one can easily understand how exaggerating the length of a person's legs would help represent them as walking across a mountain range. If this interpretation is correct, then the image is quite sophisticated and is more evidence that the Neanderthals were highly intelligent and not in any way our inferiors.

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Neanderthal symbolism update

[2022] Aside from the much older *Homo erectus* and Neanderthal evidence we have provided in *PCN* since 2009, a discovery in northern Germany has created additional problems for old school beliefs about Neanderthals. It is a 51,000-year-old engraved bone giving more evidence of Neanderthal symbolism in the problematic 40–70,000-year range:

> "Our findings show that Neanderthals were capable of creating symbolic expressions before *H. sapiens* arrived in Central Europe."
>
> –Leder, D., *et al*. 2021. A 51,000-year-old engraved bone reveals Neanderthals' capacity for symbolic behaviour. *Nature Ecology & Evolution* 5: 1273–82. [https://doi.org/10.1038/s41559-021-01487-z]

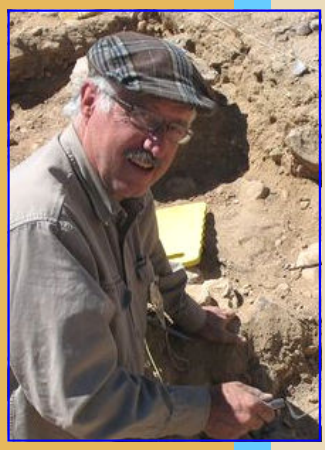
JOHN FELIKS has specialized in the study of early human cognition for over 20 years providing evidence that *Homo erectus* and Neanderthals were just as intelligent as we are today.

Compelling new evidence Neanderthals were smarter than you think

Revisiting *PCN* #65 (May-June 2020)

By Tom Baldwin

"Representing this normal disbelief



was John Shea, Professor of Anthropology at

Fig. 2. Levallois flake showing location of the adhering cord fragment. Photo: M. H. Moncel.

Stony Brook University...

The preponderance of evidence, however argues for the cord being Neanderthal."

Rather than let paradigms and preconceived ideas rule our thoughts, we at the Pleistocene Coalition have from the beginning, strived to let science guide us. So far, that science has shown us early humans were our intellectual equals. They may have lived seemingly more primitive lives but they were not any less smart than we are.

Once again, our 'hominin' ancestors are surprising the archaeological establishment. This past April 9 a very interesting piece appeared at *Nature.com*. It seems archaeologists working at a rock shelter in southeastern France, the Abri du Maras, discovered some 'fibers' clinging to an *in situ* stone flake. It is very rare to find anything but bones and stone tools from Pleistocene-age sites. Wood tools, clothing and other organic materials just do not last the requisite tens of thousands of years necessary to survive until today. Only rare exceptions have been discovered. This means we have very little to give us any insight into the day-to-day lives of these people—our progenitors. The fibers were found by Bruce Hardy, a professor and paleoanthropologist at Kenyon College in Ohio.

In another article on the discovery, this time from CAPRadio (Capitol Public Radio out of Sacramento, CA) we read: "He was examining one stone tool when he saw some flecks of white that he then peered at through a microscope."

> "'It was a mass of twisted fibers,' he said. 'It was clear that we had something, as soon as I saw it.'"

Additional work with a more powerful microscope revealed what looks like a classic structure used to make string. "What we have found is a small fragment of a three-ply cord," said Hardy, adding that it was made from fibers that come from the inner bark of some kind of evergreen tree.

> "There are three bundles of fibers that are twisted counterclockwise, and then those bundles, once they are twisted, are twisted back the other way, clockwise, around each other to form a cord or string" (**Fig. 1**).

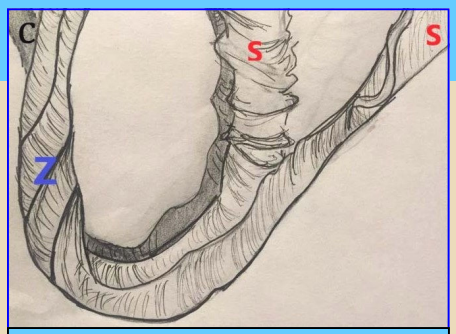


Fig. 1. Schematic drawing showing 's' (Middle and Right) and Z-twist (Left) of string structure. Drawing by C. Kerfant; Hirox: C2RMF, N. Mélard.

At the time of his find, Hardy was working in layer 4.1 of the deposits in the rock shelter. That area has been dated 41,000–52,000 years old. No string or cord anywhere near this age has been discovered previous to this find.

Until now the oldest known cord was less than half as old at 19,000 years, and another date of 25,000 years old for what appears to be an impression made by a cord in some hardened mud.

More surprising to mainstream scientists than finding the cord itself is the fact the rock shelter it was contained in is one that was used by Neanderthals.

Whoa there, Nellie! Neanderthals making cord? Surely, there is something wrong with this picture, as we all know from our upbringing, Neanderthals were just a bunch of grunting savages not smart enough to make something as sophisticated as string.

Representing this normal disbelief was John Shea, Professor of Anthropology at Stony Brook University in New York, who isn't so sure the cord was made by Neanderthals. "The idea that this cordage is necessarily made by Neanderthals, that is open to question," he said, even if Neanderthal remains were found right nearby:

> "You still have to keep an open mind. That just means that Neanderthals were present. It doesn't rule out the possibility that humans were wandering around this same part of the world at the same time."

So, maybe we should conclude that some *Homo sapiens* happened to be visiting his Neanderthal girlfriend and left the cord behind.

The preponderance of evidence, however, argues for the cord being Neanderthal.

The flake (G8 128) that the cord was adhering to is a traditional Levallois flake (**Fig. 2**). Not only that, it was found in a layer with literally thousands of other stone implements of the Levallois style of artifacts and flakes. Levallois tool assemblies are almost always associated with Neanderthals. Levallois is the technique of working stone that they used to make their tools. There is no evidence of *Homo sapiens* being there then, girlfriends or no girlfriends. The rock shelter,

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Neanderthals smarter than you think (cont.)

"Despite his skepticism...Professor Shea does curiously say:

'There's not one shred... not even the slightest trace of evidence that Neanderthals were deficient in terms of their intelligence compared to humans.'"

as best as we can tell, was used off and on only by Neanderthals.

Despite his skepticism, and while not ready to admit any hominids made the cord, Professor Shea does curiously say:

> "Making high-quality string and rope, however, takes some know-how. And… there's no reason to think that Neanderthals wouldn't be capable of that. **There's not one shred, and I mean not even the slightest trace of evidence that Neanderthals were deficient in terms of their intelligence compared to humans"** (emphasis added).

Professor Hardy also weighs in on the intelligence of Neanderthals sarcastically saying:

> "They are this sort of ultimate 'other,' this creature that is very similar to us yet somehow is supposed to be too stupid to live."

Professor Hardy feels this view does not make sense as Neanderthals were smart enough to have persisted for hundreds of thousands of years before eventually disappearing around 40,000 years ago.

Professor Shea also points out a very important fact: twisted fibers provide the basis for clothing, rope, bags, nets, mats, boats, etc. which, once discovered, would have become an indispensable part of daily life. Understanding and use of twisted fibers implies the use of complex multi-component technology.

In addition, Shea goes on to say:

> **"Added to recent evidence of birch bark tar, art, and shell beads, the idea that Neanderthals were cognitively inferior to modern humans is becoming increasingly untenable."**

And, so, we have another nail in the coffin of the dumb hominid in general. It is very likely our twine-making Neanderthals had much more than on Shea's list above.

They were smarter than you think.

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, *The Evening and the Morning*, is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published 40 prior articles in *PCN* focusing on *H. erectus* and early man in the Americas. His articles on the Denisovan sophistication enigma include: Denisovan bracelet: Advanced technological skills in early human groups is still resisted (*PCN* #35, May-June 2015), Those pesky Denisovans (*PCN* #43, Sept-Oct 2016, our 7th Anniversary Issue), and Update and review of 'modern level' Denisovan culture c. 40-50,000 years ago (*PCN* #50, Nov-Dec 2017), Denisova Cave, Siberia: Art, craftsmanship, and telling DNA (*PCN* #60, July-August 2019), and Denisovan news: Keeping these remarkable yet enigmatic people up front (*PCN* #62, Nov-Dec 2019).

Links to all of Baldwin's articles on Calico, *H. erectus*, and many other topics can be found at:

http://pleistocenecoalition.com/index.htm#tom_baldwin

Neanderthal identity

Fig. 1. Due to the field's suppression of evidence for equal intelligence to us (such as in *PCN*) Neanderthal stereotypes persist. In this depiction it is difficult to see much more suggested than that Neanderthals were fearful, tired, sick, or mentally-challenged. Image: Nicola Solic, Reuters.

"Changes aligning with the Pleistocene Coalition are in the air."

This *PCN* #65 article followed Tom Baldwin's just as copied here.

Tom Baldwin's update on the humanity of Neanderthals is inspiring. Yet, at the same time, it reveals the need to address a scientific classification problem that doesn't seem to go away whatever evidence is presented. On the one hand, the update shows that changes aligning with the Pleistocene Coalition are in the air—aligning with evidence of completely-modern capabilities of Paleolithic people published in *PCN* as far back as 2009 or by members before PC was formed (e.g., as far back as 50 years for Dr. Virginia Steen-McIntyre). One sign mainstream researchers are aware of the evidence is overly confident statements about Paleolithic people that appear to come out of the blue or are bolder than warranted by the evidence they provide as recently demonstrated with Cerutti Mastodon citation issues (e.g., as ID'd by Prof. of Anthropology, Andre Costopoulos, UAlberta, CA). On the other hand, Tom's update shows we must address decades-long inconsistent statements from mainstream anthropology. Most puzzling is that even when claiming *equal intelligence* in Neanderthals anthropologists such as Prof. John Shea (SBU) still separate Neanderthals from 'humans.' The cause is paleoanthropology's focus on physical appearances (including genetics) and its core belief early people were only half human. Suppression of evidence such as that in *PCN* is part of the problem (**Fig. 1**). *PCN* reader and eclectic researcher, Ed Swanzey, in 2011 made a similar comment in a science magazine put out by New York University. In response to an article titled, "Are you smarter than a Neanderthal toolmaker?" Swanzey quotes the author then responds: "'Could a Neanderthal [build a hammer] without imitating humans?' The Neanderthals WERE human!" Tom's update confirms it is time for science to fully acknowledge Neanderthal humanity without reservation. *–jf*

The Pleistocene Coalition

Prehistory is about to change

- Learn the real story of our Palaeolithic ancestors—a story about intelligent and innovative people—a story which is unlike that promoted by mainstream science.
- Explore and regain confidence in your own ability to think for yourself regarding human ancestry as a broader range of evidence becomes available to you.
- Join a community not afraid to challenge the status quo. Question with confidence any paradigm promoted as "scientific" that depends upon withholding conflicting evidence from the public in order to appear unchallenged.

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To learn more about early man in the Pleistocene visit our website at

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